

after "L'Œuvre," comes "La Bête Humaine" (XV), Claude's "brother Jacques, an engine-driver, in whom a murderer appears among the Rougon-Macquarts. The hereditary virus, transmitted from Adelaide Fouque, has turned in him to an insensate craving for woman's blood, and, frankly, his story is horrible. At the same time, while one follows the growth of his abominable disease, many a vivid page arrests attention: awful, yet a masterpiece of colloquial narrative and full of a penetrating psychology, is Severine's account of the murder of President Grandmorin; very human is Jacques' love for his engine, La Lison; and striking are the pictures of the snowstorm, the railway accident, and the death of Jacques and the stoker Pecqueux, at the end of the volume, when their train, crowded with soldiers, is seen rushing driverless, like some great, maddened, blind beast, towards catastrophe and annihilation.

Next the story of Gervaise's third son, Étienne, is unfolded in "Germinal" (XVI), this again a tale of the workers, the hardships, the misery, the degradation of the sweated toilers of the coal-pits, who are maddened by want to revolt. And then, of course, they are shot down by the soldiers at the disposal of the capitalists who batten on the sufferings of labour, A tribute of compassion, a call for justice, a cry of warning to the rich and powerful—such, as Zola himself said, is "Germinal." Those who wonder at the

hatred of  
the workers for those above them, at the spread  
of socialism  
throughout France, need merely read his  
pages to under-  
stand why and how such things have come to  
pass.

But "Nana" (XVII) now confronts the  
reader. He has  
just passed through the world of labour:  
drunkenness, degra-  
dation, insanity, crime, revolution have been  
indicated sue-